

EVIL MINDED

MUSICS AND PERFORMANCE FANZINE

*History of Visual Kei
Disc Recommendation
Demo Tape Recommendation
Japan Metal Special Part 2
Japanese Nazi Metal Bands
Photos
And More!*



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This Cover - 幻覚アレルギー [Genkaku Allergy]

[2010 Minutes]

So I always planned on writing this, and finally did, a DIY punk fanzine with nothing but content completely about visual kei and Japanese metal. I never knew how long it would take me to print it or if I would ever print it at all. This issue has been written out for about a year, but until now I never thought there would be enough interest in a zine with this content to lay it out. A few people have been asking about it, so here it is. This issue is somewhat of a special issue, and because I don't expect to sell or give away nearly as many copies of a hardcore punk fanzine that has little hardcore punk content, I'm limiting this issue to just mailorder copies sold at cost, and I will keep the original pages and DVD to reproduce if demand arises after/if those are sold. If I see or hear of anyone selling this issue online for exorbitant prices I will make sure you will never be able to order anything from me again. Some sort of gross zine fetishism where zines become a cute or cool collector novelty is sickening to me.

Those who know me personally know these bands are almost as important to me as bands like Confuse and Discharge, and am a bit obsessive over it... probably much to many people's dismay really. It's not a guilty pleasure, i don't feel guilty about it at all! but I am envisioning something similar here to what Stuart Schrader envisioned when he did his "scenester holiday" write-up in GOTA. I'm sure I'll see message board posts like "I can't believe Tom wastes paper on this garbage", or "who would listen to that shit anyways" oh well...I'm a nerd, and this is much less nerdy than some of my other interests, and it does have serious ties to killer Japanese punk bands we all know and love, and some of them are killer Japanese punk bands that you probably have not heard because they are lumped into this scene.. So, if you can't get down with this stuff, that's fine, i don't expect you to, and sorry you had to pay for this zine, it's merely here to let people know there were some awesome bands with sounds we all know punks are into, but have gotten lumped out of what's "cool". So again, i don't expect anyone to like this, and would encourage you to write your own zine about the obscure shit your into!

Visual Kei: A



SAMMY - BILLY AND THE SLUTS ▲

Before I start, i want to thank all the friends, traders, and fellow Japanese punk and metal freaks who have helped in a way to make this issue possible by sharing info, photos, zine scans, and amazing music over the years. Most specifically people like Jun, Mark, and Bernd who are all probably more qualified to write something like this than myself, but until that day, people can read what I have to say, and get into some bands they might not have heard of otherwise. Jun, i'm still waiting for you to write a retrospective history book of underground Japanese music scenes through the 80's and 90's as it would be absolutely definitive.

As you'll soon find out, this is a pocket of music that often goes unnoticed, and passed over by people in the western world, despite having many attractive elements musically, and it can be extremely difficult in some cases to obtain accurate information, photos, original releases, and live and video recordings. I'm always on the lookout for any new scrap of info about the bands discussed in these pages, as well as any live or video recordings, and demo tapes you think I might not have heard. So! if your some punk out there who secretly has a passion for this stuff, or know someone who does, get in touch! as always, tape and video trade lists, as well as further information about this zine can be found here: <http://sites.google.com/site/evilmindedzine/> and I can be reached at: zine4musicaldestruction@hotmail.com

Anyways, before we get to the music, let's talk about the history.

Brief History

Most people think of the word visual kei, and imagine lots of French Victorian, gothic fashion, heavy make-up wearing mall goth looking Japanese people playing music sounding more like aggressive pop. In a sense that could be true looking at the bands coming out of Japan the last 15 years or so, but realistically this garbage would be somewhat akin to the punk labels placed on bands like good Charlotte and simple plan. Maybe they are some strange perversion of punk, but they certainly are not good, and the same can be said of most modern visual bands you may be thinking about as you're reading this.

The first and most important thing to note is that visual kei is not a genre. It doesn't have any particular sound, or any guidelines as to what the music should be. If you want to get technical, the shit bands that came out of the late 90's up until today do fit in with the aesthetic and style, but like I said before they are certainly not good, and will not be discussed from here on out.

I think the scene had a desire to be "visually shocking" or add some sort of visual element of expression to the music. It was definitely a natural progression out of the then current Japanese punk and metal scenes, but borrowing from glam bands, goth and post punk bands, and foreign rock groups. Shows were violent, chaotic, and generally crazy. Fireworks, fire, canisters of liquid carbon dioxide being sprayed out into the crowd, which seems harmless enough until it burns your hand or an audience member, stuff being thrown at the crowd, fights, etc. It definitely didn't start as the more cute and fashionable thing it turned into in the late 90s. The visual element, whether done by the bands aesthetic, hair and dress, the stage antics, or the attitude of the members, or a combination, it didn't seem to matter.

The real start of the progression of what would become visual kei in Japan can be dated back to the late 70's. The biggest influence is to be had in bands like KISS or David Bowie. Glam rock from the 70's was definitely the biggest influence as far as visual fashion, the makeup of KISS was based on Japanese kabuki theatre after all. Other influences most definitely at that time came from 70's UK punk bands like the Sex Pistols.

In 1979 the owners of a glam clothing shop in Japan decided to start a metal/glam rock band called visual scandal. The band dressed in scandalous attire from their shop, and that was the beginning. (Sound familiar? We all know of a similar situation a few years prior in the UK) There are a handful of unreleased recordings which the band has since reissued on limited CDs and CDR's, a demo, and a 7" which is of similar or greater rarity than the execute flexi, as I have never actually seen a copy anywhere, or know anyone who even owns it. Though their recorded output was sparse, they did manage to gig around a bit, were featured in several magazines and managed to influence quite a few bands.

The next bands we see are bands like Murbas who played a sort of glam metal mixed with Motorhead style who began in 1980, and by 1982 had released a demo cassette called "visual violence". By '82 bands like X ("Noise") and many others who would eventually play the biggest role in developing the scene had formed. The snowball was rolling, and from here on out it would only continue to get bigger.



▲ UME - TOKYO YANKEES (bottom) HIDE - X (top) (EXTASY SUMMIT 1992)

In 1980 in the west, the second wave of punk had hit, many of the more dark sounding UK bands from Manchester and other places were starting as well, and the modern metal sound as a genre had hit with bands like Iron Maiden and Venom releasing their first LP's in 1980 and 1981 respectively. Probably one of the most crucial simultaneous influences in Japan was the release of the first Loudness LP "The Birthday Eve" in 1981. Loudness, rising out of 70's rock band "Lazy" (who Randy Uchida Group was known to cover live) would become the most prolific Japanese metal band of all time, and influence thousands of bands and musicians in not only Japan, but worldwide during the 80's. That metal sound and the aesthetics of that band on an even wider audience than bands like Visual Scandal and Murbas would have a huge influence in shaping the early years of what would become the golden era of visual kei.

Now I am going to delve into my own philosophy as to how the punk music scene in Japan developed as it did. I could be completely wrong, especially as someone who was not even alive at the time, but there are lots of things I find interesting about the underground music scene there. I think one of the biggest impacts was the distribution of the UK label/shop Rough Trade which had started distributing in Japan. Aside from completely DIY punk record trading which was happening everywhere even before the early 80's, the distribution of more dark bands like Joy Division, metal bands like Iron Maiden and even Japanese pressings of punk bands like Crass all by Rough Trade in Japan provided a plethora of new aggressive sounds to people with a bit more ease than it would have normally been to import underground music. Magazines and fanzines were coveting not just punk, but metal and goth, new wave and post punk, where most musical genres in the west were completely segregated. A few Japanese punks have mentioned that for the most part there were not huge divisions among the underground music scenes in Japan. I think this had a big role in some of the really unique sounds coming from there which at times can seem like a mix of many things other than just punk. (ex: most of the releases on ADK records) Looking back at some of the first Japanese punk reviews in MRR, you can tell a lot of the bands sounded completely new to the reviewers and this made it a bit harder to write a review of them. At the time Maximum Rockroll and other punk zines had sort of developed a no-metal among other things stance, and I think they (maybe unknowingly) pushed out a lot of other interesting influences that could have developed by harshing on punk bands here and there who strayed from, by that time, the defined hardcore punk formula. Nothing like today's MRR which I think has a much wider, and open minded view with bands playing styles of punk mixed with any number of genres like goth, post punk, or metal getting great review. This stuff has existed since the beginning, but a majority of people dismissed it in the past.

Take a look at Japanese magazines like DOLL, Fools Mate, and Rockin' F from the 80's and you will see the coverage is across the board. Punk, Metal, Goth, Post punk, New Wave, Rock, all in the same issue. Gauze's song Thrash Thrash Thrash probably having lyrics against DOLL for publishing photos and interviews of dozens of huge very non-DIY bands. Today with many more choices about, one might find this irritating, only wanting to read a small number of the band interviews or articles covering their preferred musical taste, but in a time when underground music was still developing, and in the absence of the internet and instant international communication, I think it can definitely be said that exposure to all this different stuff would definitely have an impact on diversifying an individual, or even a country's musical styles.

What would become the core of the visual scene in the late 80's and early 90's were some of the most diverse bands to ever exist, but somehow unified by nothing other than friendships and being a part of the same indie music scene. This diversity is one of the things I find so interesting. These old bands fit into one category with the similar and attractive vibes they give off, but most times the sound is completely different. It also sucks cause when you find a band in this group you really like, lots of times there's nothing else that sounds like them at all. Like if Discharge had been the only band to play in their style and all the great dis-clone bands of the 80's had never existed!



▲ KENZI - かまいたち (KAMAITACHI)

By the mid 80's many of the bands exhibiting more "visual fashion" were metal bands, or bands with the biggest part of their influence being metal. Bands like Dementia, Mein Kampf, Aion, and Yokosuka Saver Tiger among others were more extravagant in the way they dressed, and performed more wild live shows than many of the other bands in the same style. Though they were influential, these bands can't really be labeled as part of the visual scene, as that word was not really in use at the time. To be honest I don't think anyone really knows where the first usage of the term "visual kei" came from, or whether it is a Japanese term, or a western term. I had always thought it was a western term until a good friend gave me some interesting information in which the Kyushu music magazine Beatmags referred to bands like Confuse and Gai as "noise kei" as early as '84. So it is possible the term originated somewhere in Japan in some sort of print media, on a TV show, or radio show or something like that, and it just stuck. I have always been curious to know if in Japanese music stores if they have a "visual kei" section, or if the bands are separately filed under rock, metal, punk etc.

Until the members of these influential bands continue on to other musical projects, the bands are really just somewhat eccentric metal bands that would eventually have some sort of relationship to the visual scene. X, who would release their first official demo in 1984 and become the main force behind the visual scene in a couple years would contain members who at one point or another belonged to all of the aforementioned metal bands except Aion. The popularity of these better known bands in the underground as well as the fashion of bands like Loudness in the mainstream carried over to many other metal bands of the time and created a basis for up and coming bands and musicians, to model after and take influence from.

X released their first 7" entitled "I'll Kill You" in 1985, and from this point on became a huge part of the live house scene in Japan. Sharing the stage with bands of nearly every type of underground music. At this point the X lineup is quite unstable, but they continue to play gigs, guest members, and ex-members frequently sharing the stage with them. At gigs they employed many friends and guest members on occasion to get through their full set. There is even video footage of X playing without any original members at all. Equally important are the start of 2 punk bands in 1985; Kamaitachi, and Color, who would become the other main driving force behind the explosion of the visual scene in the west of Japan. By 1986 the real beginning of what is unarguably the best and most important era of the visual scene had begun.



▲ DYNAMITE TOMMY - COLOR (1990) ▲



▲ MARRY - COLOR (1988)

▼ X - AD PHOTO (1985)



▲ DECAMERON - HACHA NEWSLETTER (1990) ▲

▲ YOKOSUKA SAYER TIGER (1985)



▼ AION (1985)





▲ X (1989) TOSHI, HIDE, PATA, YOSHIKI, TAJII

In Tokyo in 1986, X, who had been gaining popularity with their demos and their first 7" were about to release their second and arguably their best 7" entitled "Orgasm". X's drummer Yoshiki thought it would be better to self release their second EP as well, but scrapped his label Dada Records which was the name he put on the first 7" and created Extasy Records. 2 years later in 1988 he released their first LP "Vanishing Vision" and the band exploded, selling over 15,000 copies in a year. Over the next few years Yoshiki would release records for many bands who had moderate success as well as drum for a side project band L.O.X (Lip Cream, Orange, X) which featured members of many different bands including Lip Cream, Tetsu Arrei, and X among others,

and guest appeared in other bands like Ex-Ans and Color. Extasy Records always released a variety of great things; and even had different catalogue # prefixes for different styles from metal and rock sounding bands. Some of the releases include legendary names like Tokyo Yankees, Ladies Room, and Virus, more goth, darkwave, and post punk sounding bands like the afore mentioned Ex-Ans, Gilles De Rais, and Zi:Kill, to punk bands like Chelsea's Pre-Death Side band Poison, and The Zolge, prior label mates of G.I.S.M. and Gastunk on Dogma records.

In Osaka, Dynamite Tommy the vocalist of Color who had been planning on funding the release of demo tapes for bands of indie bands like Kamaitachi founds his own record full label, Free Will Records. Tommy would release a great deal of more punk visual bands like Kamaitachi and Genkaku Allergy. Free Will had released several uncatalogued demo tapes, but their first catalogued vinyl output was in 1987 with the release of the first Color single "Molt Grain"* (this release is the second chronologically, but first catalogued and advertised for, explained further on). In 1988 we have the first Color LP "Geki-totsu", and the 12" "Fools! Get Lucky!!" Before the end of 1989 we saw the release of 3 color singles on 3"/8cm CD, as well as debut albums like Kamaitachi's "Itachigokko" CD and Billy and the Sluts' "From Jack In The Box" CD, both of which I have heard sold out of their initial pressing in less than a month. Despite Free Will's reputation as a more punk label, they also released a VHS and a 3 way split flexi featuring Bellzlleb, a satanic metal band who also appears on the museum records compilation tape with noise punk legends Kyojinbyo.

Magazines at the time played up a rivalry between Extasy and Free Will, the more punk oriented Free Will in the west, and the more metal oriented Extasy in the east, but in reality they were the best of friends, each band doing backup vocals for each other's first LP's, and in part creating the unity between all these bands of different genres from different cities.

1989 marked the signing of X to Sony Japan records, and moving off Yoshiki's own label with the release of their second LP "Blue Blood" the visual style explodes into the top of the charts, and a year later X becomes the first "rock" band since The Beatles to sell out the famous Tokyo Dome arena. Regardless of X's immense popularity Yoshiki continued to sign underground bands in the early 1990's to Extasy, and holding an indie band summit from 1989-1994, 2 of which from 1991 and 1992 were pressed on laser disc and VHS formats.

Free Will also continued into the 90's despite losing Kamaitachi, one of their most popular bands to major label subsidiary Toy's Factory who would release many great albums including pretty much every classic UK 80's punk CD reissue in Japan during the 90's, the Emergency Express Compilation series which featured dozens upon dozens of amazing punk and metal bands, and even some western bands like Doom (UK) and Extreme Noise Terror. Tommy released bands like Sea Monkey and Amphibian, Decameron, who featured Kamaitachi guitarist Kazy's brother, as well as Genkaku Allergy which was a sort of The Stalin meets goth rock band featuring Kazy, and Kamaitachi vocalist Sceana.

In this time of 89-93 we see many other labels of all types jumping on the band wagon to release some of these great bands. Bands that quickly came and went by labels ranging from the small independent labels like Far East Island (the recording studio who released the Manbiki Chocolate 8") to major



labels like BMG Victor.

Print media coverage was also abounding in this era. By this time Fool's Mate developed a taste for these new visual bands, and between 1990 and 1993 you'd be hard pressed to find an issue that doesn't have at least one or several bands on both Extasy or Free Will, and issues of Rockin' F and Random (which was more of a DIY Rockin' F) with even the most obscure bands. Other smaller publications came up out of nowhere, most dying out after a couple years worth of issues, but the big ones are still around today covering some of the sucky modern bands.

Once we get into 1993 all the better bands were starting to change, and the few good bands left in the coming era would squeeze out decent, but subpar albums when compared to earlier releases. Color began to play electronic music, Kamaitachi had broken up, many of the bands on Free Will began to change sounds, and ultimately move off the label onto major label subsidiaries.

To keep up now where the old interest was dying out, Dynamite Tommy began to sign bands of a more mainstream nature until they were signing bands that sounded nothing like the more punk and metal oriented bands of the past. X would soon change their name to X Japan to avoid confusion with the Los Angeles and Australian punk bands of the same name, and would continually develop a more mainstream sound. Extasy Records also began to sign more garage rock type bands, and move farther away from punk, metal, and goth. The era in which this music was a major influence had died, and with it many great bands.

▼ COLOR (1990) DYNAMITE TOMMY + YOSHIKI (X) guest drums





▲ X (1986) from left: HIKARU (MEPHISTOPHELES) YOSHIKI JUN (HISASHI TAKAI of ROMMEL), AND TOSHI. SAME PHOTO SESSION AS ORGASM 7" COVER.

BOTTOM CORNER: TOMMY + KENZI (SISTERS NO FUTURE) (top), AKI (DEAD POP STARS) (bottom left), KENZI (VNTI FEMINISM) (bottom right) ▼

▼ KAMAITACHI (1987) in ランダム (RANDOM) ZINE



The scene now split into factions, the one side moving into the more popular garbage I mentioned earlier, and the other side moving into the underground, dragging a few loyal fans of previous bands, and generating a whole new group as well. The main leader behind this new era was Kenzi the drummer of Kamaitachi who had already formed 3 bands by the time Kamaitachi had broken up in 1991: Vnti Feminism, The Dead Pop Stars, and Sisters No Future. Sister's No Future was an experimental project with Dynamite Tommy of Color, who played songs in just about every style, with very crazy live shows, almost always ending in encores of Color and Kamaitachi songs. This band experienced moderate success, but more important are Vnti feminism, and Dead Pop Stars. In 1993 Kenzi started his own record label, Anarchist Records, to release a compilation CD of bands including The Dead Pop Stars, and shortly after in 1994 The Dead Pop Stars released their second length CD "Self Violence". (The first full length being previously released on major label Nippon Crown/Arise). Later he would also start a series of gigs for his bands, and well as many other crazy bands called Bakuretsu Toshi (Burst City) Gig, after the 1982 Japanese cyber punk movie of the same name which featured The Stalin. The label primarily released music and videos by Kenzi's bands, but also released other chaotic and violent bands like The Piass, as well as continuing the Anarchist Records compilation series, as well as almost a dozen or so demo tapes, mostly of Vnti Feminism, some of which were released prior to their first full length CD release on Anarchist Records in 2003. Vnti feminism started in 1991, yet never managed to release a full length studio album for 12 years, probably due to the fact they have had more lineup changes than almost any band, the current number of changes is probably close to 100 members, usually members of bands on anarchist records or friends from other old visual and metal bands. Kenzi being the one constant member on vocals. The style of music varies from song to song, but usually some style of hardcore punk, and they remain one of the only old bands left playing in the same style now as when they started, and always dressed in the red and black image of The Stalin from Burst City.

So there it is, a short history of old visual kei and what's left of it. It's too bad the vibe and aesthetic is pretty much dead, only to be decently re-hashed every once and a while by modern bands like -Sex-Virgin-Killer- who's first CD featured the drummer from known Japanese crust outfit Disdomestic Violence, or a promising new super group called The Red Killing Addiction, which features Tatsuo from Gastunk, Dead Cops, Gas, Jacks N Joker, etc. on guitar. Dynamite Tommy from Color on vocals, Kenzi from Kamaitachi, D.P.S, and Vnti Feminism on drums, and Taiji from X on Bass. Their first recorded song is a new version of the legendary Gastunk song "Devil". I'm curious to see how this band develops. Hopefully this history has sparked your interest enough to read the rest which features specific band reviews, discographies, and recommendations. ~





〈後列〉左より、シェリー、LUCY、ヤヨイ
 〈前列〉左より、ふみたか、みづきい、死臭、BOOD



◀ FREE WILL
 GROUP SHOT (1990)

HACHA
ZINE

▶ MARRY + TOMMY - COLOR (1988)



▶ TOMMY - COLOR (1990)

▶ X (1987) With Inflatable Q-Taro!



▼ TOKYO YANKEES (1991) AMI + NORI

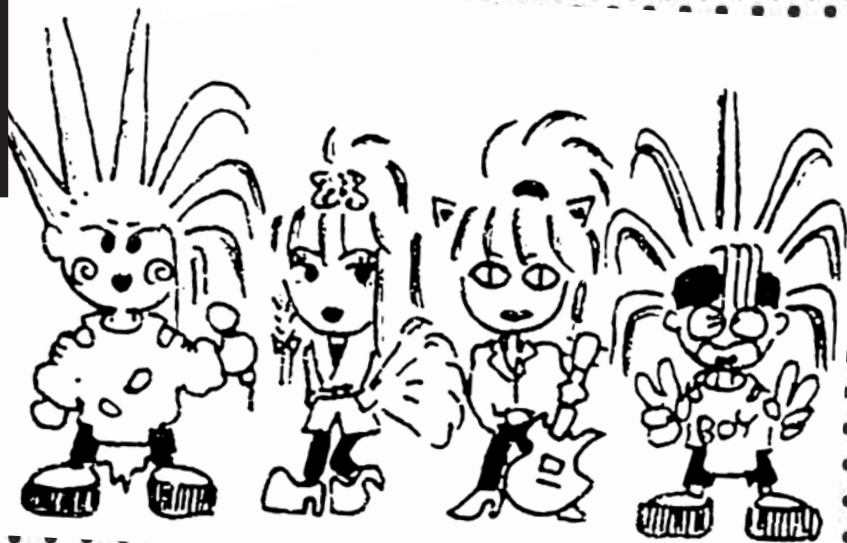


UME + AMI - TOKYO YANKEES - (1991) ▼



Up Next...

▲ SHINOBI - KAMAITACHI



Visual Band and Disc Recommendation



◀ ▼ SCEANA - かまいたち (KAMAITACHI) (1988)



This recommendation section is split into 3 segments: bands with mostly punk influence, bands with mostly metal influence, and bands with more of a goth, darkwave or post punk influence. When listening you will often find that more than one of these styles will overlap in a bands music and it can be quite hard to place a band in a genre, but I will do my best.

PUNK INFLUENCE

COLOR

Color was the band started by Tommy who ran Free Will Records in Osaka in 1985. Despite their huge importance in promoting the bands on Free Will and really being one of the Forerunners of that scene's era, the band doesn't have much of a fan base anymore, and none outside of Japan, even with the enormous success of modern bands on Free Will like Dir En Grey. Color started out as a metal band mixed with UK punk, playing mostly with other metal bands, and appearing on metal compilations, but eventually became more poppy, and finally ended with an album that was completely electronic dance music. How this evolution occurred is beyond me, but in the course of their history they gave us some awesome and catchy music. In the beginning they had several line ups, Tommy being the original guitarist who moved to vocal duties after not being able to find a suitable singer. Toshi the drummer of the legendary metal band Mein Kampf would join around the time that band was ending in 86, and the band finally settled into a stable line up after the first 7" was released. The release of the first 7" marked the official beginning of Free Will Records, and a platform for Color to start releasing records.

After their second 12" record they signed a deal with Arise, a major Japanese record label who released many more indie bands. I'm not sure what happened while on that label, but they obviously were displeased with it, and quickly moved back onto Tommy's label for their next album "Cherry's World" I assume Arise was forced to release a live CD, and VHS to fulfill their end of whatever contract was signed. This frequently happened where bands would get into multi release contracts with labels, and then disband, or want to move off the label, and the label would release sort of crappy CD's or VHS's afterwards. It's also possible the label burned it's bridges with color after an accident in 1990 where someone died as a live show.

The band ended in 1994, and nothing was heard of them until the Marry, the bassist, died in a car accident on June 14th, 2002. A year later in memory of his death the band played a reunion gig with Den from By-Sexual on bass, and the early releases were reissued on CD with bonus tracks for this event. In 2005 a tribute to Color CD was released by a group entitled "The Piass with Ra's Testars" which was actually the 3 members of the band The Piass with Kenzi from Kamaitachi, Dead Pop Stars, and Anti Feminism, Aki from Dead Pop Stars, Shintai and Gish from RAPES, Gish who was also in Rosenfeld, and several other individuals all collaborating on different songs. Tommy has recently written and directed a movie called "Attitude" which has more guest appearances than about many punk movie ever. Cameos from most of the people from old free will bands, and even some people from X, and people from notable punk bands like RAPES and Extinct Government play actual roles in this movie, and has exclusive acoustic Stalin Footage! Regular readers of this zine will be more interested in Color's 80's musical output where they sound something like if really a catchy band like The Slowmotions played more complex, fast and metal influenced songs filtered more rough UK punk, or Sex Pistols.

Luckily with only a couple of items in this band's discography being rare or in demand, it should be quite easy to track down the original vinyl pressings of Color releases, and the reissue CD's would be even easier to find.

Recommended:

Molt Grain 7" (1987)

Gekitotsu LP (1988)

Broken Tavern 3" CD (1989)

Fools! Get Lucky!! (1989)

Gekitotsu CD (2002) (reissue with bonus single tracks)



▲ DYNAMITE TOMMY- COLOR (1988) From bio sheet. Notice the Graffiti of Aion and Mein Kampf members IZUMI + DEAN bottom left

▼ CINDY + MARRY - COLOR (1987)



かまいたち (KAMAITACHI)

If there is any band in these pages that international punk and hardcore fans should be after it is definitely Kamaitachi. Kamaitachi was started by its drummer Kenzi in 1985. In the beginning Kamaitachi was nothing more than an eccentric hardcore punk band influenced by UK punk bands like the Sex Pistols, and bands like The Stalin. Before their first studio recording in 1989 they released 5 demos and 2 VHS tapes, all of which are quite the collectors' items now, but this is what people are going to be interested in, the early years. Kamaitachi was to put it plainly, a very crazy band. Their live shows featured various costumes ranging from baseball uniforms, Ku Klux Klan attire, monster suits, wizard robes, and other very odd outfits. General violence, fireworks, flaming drum kits, chainsaws, throwing garbage, you really never knew what you were going to get. Something various Clevo HC bands probably very much approve of. The demo's are the sort of thing that if they were on flexi's limited to 500, they would be on everyone's want lists, but since kamaitachi's only vinyl record is a promotional only 7" from 1990, this band has gone completely under the vinyl collectors radar. In 1989 their second VHS sold out of 1000 copies almost entirely before its release, and this video is quite possibly the most amazing, hilarious, and entertaining music recording I have ever seen. The band signed to Free Will Records soon after to release their first CD.

Shortly after the band did the theme songs for an anime called つる姫じゃ〜っ! I believe it translates to ("The Vine Princess Daily!") which appears to be a goofy childrens' show, which is great since the promotional video for the song depicts the band shop lifting, kid kidnapping children, killing a cop, and causing all sorts of other mischief. These opening and closing songs appeared as their first single in 1990. After this the band was signed permanently to a major label, but after the first album, the band started to have problems between the members. They rushed through a 3rd CD which was mostly re-recordings of old songs, and then decided to break up prior to completing their contract which still required them to record another album, single and video. They took a couple unreleased songs, made a single, and released a final album of mostly old songs, some not even alternate versions, or re-recordings, and decided to play one last show and release it as a video. This last show, entitled "No More Heroes" while enjoyable is probably one of their most lackluster performances. You can really see the band is not enjoying it at all. All the members by now had their own projects, and Kamaitachi was done, Luckily for the fans, all the other projects were awesome as well.

Recommended:

Demos 1985-1989

Doku BatsuShikan VHS (1989)

Itachigokko CD (1989)

Hacha Mecha Hime 3" CD (1990)

Hacha Mecha Kyou CD (1990)



▲ かまいたち (KAMAITACHI) (1986)



▲ かまいたち (KAMAITACHI) (1989) Top left to bottom right: KENZI, KAZZY, SCEANA, MOGWAI



▼ COLOR (1988)

▶ KENZI - かまいたち (KAMAITACHI) (1987)





▲ かまいたち (KAMAITACHI) (1986)

▲ かまいたち (KAMAITACHI) (1987)

▽NTI FEMINISM

▽nti Feminism was the first band Kenzi Started After Kamaitachi, I've already covered some of their history in the first portion of this zine, so I will just get more specific here. When Anti Feminism started in 1991, they played live for only a couple years until Kenzi became too busy with Dead Pop Stars. During 1990-1991 Kamaitachi had been not only on a major label, but also on a television show, they had developed a huge following of fans who were not really interested in punk, but in the more poppy sound they had ended the band with. Early ▽nti Feminism gigs were usually filled with these types of fans, until they either got over their Kamaitachi fascination, or the violence of the shows became too much for them, as you can often see the band striking out at the crowd. I think this could have possibly contributed to the band stopping and not recording anything as most of their fan base were people interested in Kenzi's old band than the actual music they were playing now.

When The Dead Pop Stars died down around 1997, Kenzi started ▽nti Feminism again, and finally started releasing demo tapes. In Total 5 demo's and I think 3 live tapes., as well as their first VHS entitled SSSS which was limited to a mere 200 copies, all before finally releasing their first CD in 2003. This is something else that is quite odd, despite having major distribution, selling thousands of CD's in Japan, and having enough fans to support tours not only in Asia, but in the U.S. and Europe, the band still does D.I.Y. releases. Demos, live DVDs and tapes sometimes limited to as little as 50-100 copies. Live videos are especially entertaining as similar to related bands, things (and people) are frequently set on fire, and get quite crazy. Kenzi smashes fluorescent light bulb tubes on himself, jumps into barbed wire, lots of stuff that happens in Japanese wrestling matches. In fact Japanese wrestlers often appear as guests at gigs. and Kezi is also in a hardcore punk band with Japanese Wrestler Crazy SKB, who has been in bands like High Technology Suicide, and Kyoakukyozindan, who's Headwasher flexi seems to be the only release of his that pops up on punk collectors radar. Musically the sound of ▽nti Feminism is a mix of Discharge, or more accurately, Kuro, mixed with The Stalin. I'm sure when you think of visual kei, you don't think of people sporting wretched shirts, talking about the new Zyanose 7" like Kenzi did on his webpage last year. This band definitely knows what's up.

Recommended:

Japanese No Demo (1999)
 狂犯・差別・非日常的 CD (2003)
 狂葬録 CD (2008)
 SSSS VHS (2002)
 増殖! ▽NTI中毒FILM.1 VHS (2002)

KENZI -
 ▽NTI FEMINISM
 (2002) ▼



▲ SCEANA (1990)



THE DEAD POP STARS

Kenzi apparently was 0 for 2 with major labels, The Dead Pop Stars released their first CD "Dead Pop 4 Drugs" in 1992 on Arise/ Nippon Crown. Despite it's being on a major label, this CD is definitely their best, and has most of my favorite songs of theirs, but apparently Arise just did not work out. The next year, Kenzi started Anarchist Records and released a compilation with some Dead Pop Stars songs very much along the lines of what was on their first album. The Dead Pop Stars are really a punk influenced band with fast punk songs, but the addition of guitarist Hiromi of Rosenfeld, adds for some interesting metallic elements, and they you hear a ballad, and you just don't know what to think. All in all, the band is just incredibly catchy, and memorable, even if you don't speak Japanese, you'll be humming and singing the songs all day long. Everything people love about bands like GISM all over again with even catchier riffs and choruses, the crowd is frequently assaulted with chainsaws, lots of blown fire, barbed wire baseball bats, and plenty of crazy stunts which sometimes im sure resulted in personal injury. Their aptly titled first CD on Anarchist Records "Self-Violence" came out in 1994 featuring guest vocals by Michiro Endo of the Stalin. This album has just as many classics as the first, and is many people's favorite as it is slightly more hardcore sounding. After Self Violence, the band released their first VHS on Anarchist Records, which is similar to the second Kamaitachi VHS lots of cool videos and a bit of live footage, some of which I have included on the DVD that comes with this zine. Quite excellent! After this, they released a mini album called "Protest 2 Speed Story" which is still great; you can tell a definite change is coming, Hiromi left, and the band got less punk on their next couple releases until 1997, when they played their last show. The band did start back up again, but continued to play things in the same vein which was more of a heavy rock sound, which really is not quite as enjoyable as their earlier releases.

Recommended:

The Dead Pop 4 Drugs CD (1992)
V.A. - 最凶宣言~Anarchist Records~ (1993)
Self Violence CD (1994)
Any pre 1998 Live Video Footage



▼ THE DEAD POP STARS (1992)

死異紋危異 (Sea Monkey)

Unfortunately I don't know much about this band. Even the name I'm not positive translates to Seas Monkey. That is only what I've been told. When you put the name through an online translator, you get something completely different. The only pictures I have of them come from random appearances in the zine/newsletters Kamaitachi produced since the singer Lucy was Sceana, the vocalist of Kamaitachi's younger brother. They really didn't play that many shows, and the band eventually dissolved after only a couple years, and Lucy went on to form another Free Will band called Red Tailed Cat. The band started in 1990 and released a demo tape, a CD, and a CD single. This was an even bigger enigma to me at first since their only CD has 3 alternate covers, 2 of which the writing is so stylized it's easy to mistake them as completely different releases, and the third having only the band name in plain text with no album name or cover artwork. This band sounds very similar to bands like Color and Kamaitachi. And Tommy would occasionally even play guitar with them after they released their first album on Free Will in 1991. Quite catchy and fun punky tunes that is highly recommended if you find that you like some of the other bands on this label. Members from this band went on to form another band in a similar style called Red Tail Cat.

Recommended:

ちょうちんふかし (Chou Chin Fukashi) CD



▲ KENZI - THE DEAD POP STARS (1994)
IN CROWD WITH CHAINSAW ▼



▲ 死異紋危異 (SEA MONKEY) (1991)

METAL INFLUENCE

▼ NOISE (1982)

X
I Can't even begin to write a history as accurately as some people could, but I will do my best, which is probably good enough for most people reading this zine. The popularity of X in Japan is honestly greater than that of bands like the Rolling Stones, or classic bands the average person loves here in the west, so there are some fanatics out there, especially in Japan who have every shred of info that could ever have existed about this band. The date of every gig ever played, the lineup of every gig ever played, hundreds of live video and audio recordings, radio interviews. Really you could write an entire book about this band and someone would complain you've left some small detail out. I could write a history longer than this zine itself, but I will narrow it down to the essentials and era in which they were still an indie band, and leave the small stuff for the people who might enjoy this band's music enough to start tracking down info. X started in in 1980 under the name "Noise". A band the drummer Yoshiki, and singer Toshi would start as teenagers in high school, but it wasn't until later in high school in 1982 when the band recruited other members to join, and actually play, a few months later, changing the name to X. The band played several community and school events, even some audio recordings of these exist, but didn't start playing out in live houses until early 1985 when they finally had demo's and eventually a 7" for sale. From 1985 until the end on 1987 the lineup would be very unstable. Many members of other bands like were mentioned earlier. 1986 is my favorite era in which Jun (Shu in Rommel whose real name is Hisashi) and Hikaru (who would be in Mephistopheles, and who also briefly played in Rommel) this year they recorded and released their Orgasm 7" which comes from me as the most highly recommended item in the X discography. Sadly at the end of 1986 Hikaru left to focus on Mephistopheles, and Jun left to form Rommel. Taiji who had previously been a member of Dementia and Prowler at this point becomes the full time bassist. In 1987 the band was asked to do tracks for the Skull Thrash Zone compilation. Even though the band had new songs, they had no guitarist, So Yoshiki asked a guitarist named Pata to record with them, and he agreed. On this release Pata is not even pictured. Shortly after this release Hide from Saver Tiger took over guitar duties as his band had broken up, but the band auditioned for a second guitarist as well. After finding one, they unfortunately died in a motorcycle accident the day before a live performance. Yoshiki was forced to ask Pata again to play guitar, and afterwards invited him to join the band full time, which he finally accepted. This would be the stable line up for the next 5 years. For a year after Skull Thrash Zone in February 1987 the band played out almost weekly gaining a reputation for crazy live shows, and even getting banned from some live houses. Finally in April 1988 the band released their first full length "Vanishing Vision". The band does a full Japanese tour on this album, and only a month afterwards signs a contract with Sony Japan. They would soon start recording their second full length "Blue Blood" which was released exactly a year and a week after "Vanishing Vision" Blue Blood while remaining a great album marks the decline of X for most fans of the Indies era. Afterwards they wouldn't release another full length for 2 1/2 years. The band capitalized off of video and single sales until their next album Jealousy in July 1991. Shortly after in early 1992 Taiji left and would soon join Loudness. With a joining of a new member Heath, X changes its name to X Japan shortly before 1993. From this point on the band continues to become more progressive, melodic, and tone down the intensity of their songs. X Japan continued with a steady release of albums and singles up until the eventual end of the band in 1997 when Toshi, who was irreplaceable decided to leave the band. A year later Hide died from autoerotic asphyxiation. The band finally reformed in 2007, and are beginning to write new material. Really after Blue Blood my interest in the band decreases, and after the name change, I don't enjoy any of their songs at all, but the early days are just fast rocking metal, with the occasional punk riff, and definitely worth checking out.

Recommended :
I'll Kill You 7" (1985)
Orgasm 7" (1986)
Skull Thrash Zone Vol. 1 comp CD/LP tracks (1987)
Vanishing Vision LP (1988)
Blue Blood LP (1989)



▶ TOSHI - X (1985)



▶ TOSHI - X (1986)



▶ X - from left: TOSHI, HIKARU, JUN, YOSHIKI (1986)



▶ X - from left: TAJI, TOSHI, YOSHIKI (1987)



▶ X - from left: HIDE, TOSHI, PATA, TAJI, YOSHIKI (1988)



VIRUS

Virus started in 1987 as a fantastic thrash metal band, even sharing members on Mein Kampf, Aion, and others. They released a very rare 4 song demo in 1987 which was great, but lacking proper production. The band started gaining popularity with their "Iminzoku" demo in 1988. The cover of this demo is just so bad ass. Total punk vibe, I think people would flip their shit over how awesome this demo is, raging thrash metal with odd punk influences. Things started to get different in 1990 when the band released a CD on Extasy records. Though the transition into the new style had been happening since 1989 before they were on Extasy, the band started becoming influenced by not only punk and metal, but also goth and post punk, and taking influences from Indian music, and even wearing clothing and make up traditional of India. The album that came out of this era called "Materials" is definitely a strange one, and one that is hard to even describe. Pretty much an amalgamation of all the influences previously mentioned and something where someone has to take in the whole album as a whole to really understand the genius in the composition. Even the atrocious pop remix of "I wanna hold you baby" becomes amazing after a few listens. After this album the band released a flexi for rockin' F and also created a live promo VHS in 1991 which most people don't even know exists. The cover is hand glued together and even homemade VHS labels. I'd love to know how rare this item really is. The band seemingly went on hiatus until 1997 when they released another CD and VHS which I've been told is quite terrible and not even worth mentioning, but the early stuff definitely is!

Recommended:

4 song Demo (1987)
Iminzoku Demo (1988)
Materials CD (1990)



▲ S - VIRUS (1990)

L.O.X.

This band is quite an odd one. Rather than provide a subpar history of the band I will quote Jun Kato who sums it up perfectly: "The project band by Naoki (Lip Cream/The Comes), Act (Orange) and Yoshiki (X, the legendary metal band). Act also played a bass for S.K.V. (Sakevi solo project) in '95. Originally called Masami & L.O.X., with the ex-Ghoul singer on vocals. Their '88 live recording with him is included on the rare Masami 3CD & 7" box set on Sunshine Sherbet. He obviously hasn't done anything else with L.O.X. afterwards as he was in a coma since '89 til his death in '92. L.O.X. was such a unique project that featured several different Japcore singers doing vocals for them both live and studio. There's a kick-ass boot live video with Tokuro (Bastard/Judgement) singing for them exists (search "LOX Yoshiki" on Youtube). On this 7-track album, the each song has a different singer (except Toshi on the 2 songs). The main vocalists are Ishiya (Death Side), Butaman (Tetsu-Arrey), Toshi (X), Ranko (The Continental Kids), Koh Ito (Fools), and even Naoki sings on an entire song! Yes, Naoki from Lip Cream doing vocals &

guitars. Mix of wide variety of music style from hardcore, punk, metal, thrash to rock'n'roll. It's the only ever release (besides that weird track on the Masami/Ghoul tribute CD) by them and is on a great label S.E.X./Sunshine Sherbet that also put out the Tetsu-Arrey 1st LP/CD, Masami solo LP, The Gaia 1st CD, Nickey & The Warriors 12", The Continental Kids LP's etc. Here's some more useless (?) infos for few obsessive collectors out there. This label was ran by the same dude from Ducasse Label (Kikeiji, Real EP's etc.) and Wechselbalg Records, who also runs I.D.N. (Inner Directs/I.D. Japan) which is a large distributor that has a HUGE tie to Sakevi, and exclusively distributes the G.I.S.M./Beast Arts releases. If you're bored, take a look the credits on your Beast Arts, Ducasse or OK Records stuff."

Hopefully that was enticing, as this CD is amazing, and should definitely be on people's want lists. The live video mentioned is the Nissin Power Station bootlegs which are dated 1991.10.17 and 1991.10.18, it's possible there is a third video the day after as the event was 3 days, but I have never seen it. These videos are all of bands related to the members of X at the time, and feature solo projects of every member, all of which are pretty good except Pata's band which is terrible rock shit. It's interesting as well that the band played live with Yoshiki and Toshi as in the CD Yohiki's face is obscured in a group picture, and his name is not listed in the credits, Yoshiki is listed as "REI" on cartoon drawing, which looks like Yoshiki. Most people think this is because he was under contract with Sony Japan at this time not to be in another band, or on another label, but seeing as how he obviously plays live with them, I'm sure it was just to be mysterious. A limited to 200 x2 LP version of this was released as well, and sold only through mail order which pops up about as often as the first Tetsu Arrey LP, but usually only in Japan. From what I've been told, the packaging on this is amazing.

Recommended:
Shake Hand CD (1990)

Tokyo Yankees

Do you like punk and Motorhead? It amazes me how passed over this band is, even after contributing tracks to classic albums like the tribute to Masami x2 CD. Aside from the legendary Zadkiel who really just cannot be touched, this band to me is the other best band to play what most metal punk bands like G.A.T.E.S. are trying to play. The first thing I thought to myself when I heard the Tokyo Yankees song "Let Me Go" I was like "wow! This sounds like my favorite Zadkiel song "Miss Satan"! I'm sure both bands are ripping off the same Motorhead song, but I honestly would rather listen to Hawkwind than Motorhead so I have no idea if they are indeed ripping off a Motorhead song, but my point is, this band is awesome!! Tokyo Yankees started in 1988 after Rommel dissolved. In this first line up they would release nothing, but in soon they would recruit the loved Umemura on vocal duties who would continue with the band until his unfortunately death in 2008 (R.I.P. Ume). Having a stable vocalist on board the band started playing out live and recorded their first single in 1990 to be released as a flexi by Rockin' F. later that year they would sign to Extasy Records, and release 2 CD's with them in 1991 and 1992 which are definitely their best. It's amazing to me people will spend \$30 on 1-sided G.A.T.E.S. 7" when they could pick up a fabulous Tokyo Yankees CD for less. The band is actually still active and playing shows, unfortunately their later albums usually have only 1 or 2 songs I can really get into, but live it is unstoppable. I highly recommend people pick up the 20th anniversary DVD which has a history, tons of clips from every era, and a full live show. Quite possibly one of the best music DVDs I've ever watched.

Recommended:
Joker Flexi (1990)
Do The Dirty CD (1991)
Overdoing CD (1992)
20 and Alive DVD (2007)



▲ L.O.X.
IN ITS ENTIRITY
MINUS
MASAMI
AND
TOKUROW
(LIVE ONLY)

▲ L.O.X. SINGERS (1990)



▲ TOKYO YANKEES

GOTH ,POST PUNK, DARKWAVE INFLUENCE

EX-ANS

This is an Extasy band, Yoshiki even played piano for them on their CD. Ex-Ans started in 1989 with a demo I have never had the pleasure of hearing. I guess it caught Yoshiki's eye as in 1990 he would release a CD entitled "Habit Of Sex" which is a masterpiece, and a 3" gig only CD which is one of the hardest Extasy releases to find. The style on both CD's is the same, though I'm not sure if it is from the same recording session. I know there was at least one lineup change, and one of the members of Gara, an amazing older band who released an 8" on Vital Plant Records, which was a subsidiary of the metal label Explosion was in Ex-Ans for a while. Musically the band is definitely influenced by goth and post punk bands, but does it really fit into one of those distinct categories? Songs have a weird slow paced almost minimalist feel though some of the songs are actually quite complex, layering guitars and other disharmonies and chorus effects. I think to get the full feel of this band, you just need to hear it, so check out the track on the DVD.

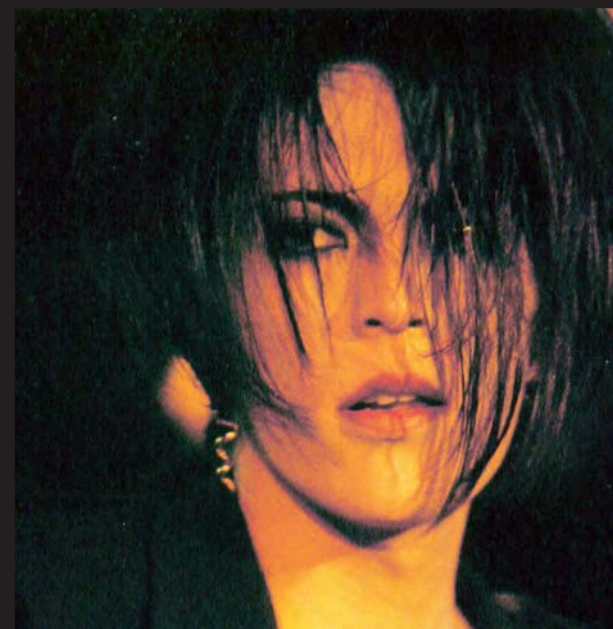
Recommended:

G.L But! xxx 3" CD (1990)

Habit of Sex CD (1990)



▲ EX-ANS - REI, YUKI, SEIJI. HARA (1990)



▲ EX-ANS (1990)

▼ MARDIGRAS (1991)

MARDIGRAS

It's quite impressive to find a band that makes you obsess over them after hearing a 1 song flexi. I first heard their "Changes" Flexi just 2 years ago which was released by Rockin' F, but I could never find any mention of the band anywhere, and none of my friends had ever seen anything other than this flexi. The intriguing image of the band, a logo on the back reading "cyber punk gothic" and music which is pretty much what that catchphrase describes, electronic goth with a slight punk sound, obviously in love with British bands. Eventually i found out they had a CD on the legendary label Night Gallery who oddly released about half metal and half punk and goth influenced stuff. I began searching relentlessly on Japanese sites for this item. Not knowing the name of the CD made it much harder, but after a year and more I finally saw an auction for a Mardigras CD called "Gaia", and it was indeed on Night Gallery!! I immediately bought it for a mere 300yen. The Gaia CD is a bit different than the flexi, not as much electronic bass, but comes with a Joy Division cover! If you can get into this kind of stuff, I promise you will be instantly sucked into the mystique of this band. So there's 18 months' worth of searching in 1 paragraph. I wish I knew more, but for now I have not uncovered any information as to any additional Mardigras material.

Recommended:

Changes Flexi (1991)

Gaia CD (1993)





GILLES DE RAIS (1991) ▲

GILLES DE RAIS

Another Extasy band, but they didn't start there. Gilles De Rais, named after the infamous French serial killer, released a full length CD 2 years prior to their Extasy Debut on an indie label called Moon Drops. The band started out of the ashes of the great metal band on Night Gallery Records called Cry-Max. The fact a metal band on Night Gallery would form a band like Gilles De Rais just adds more mystery to that label, and it's odd half metal, half goth and darkwave release catalogue. Gilles De Rais definitely has the whole goth cyber punk thing going on in the early years. Really dark melodies mixed with punk riffs, punk drums, and awesome, catchy guitar solos that would even make some metal band jealous. Over all their music has a very dark and disharmonic feeling. Their first CD "Damned Pictures" peaks in the more darkwave or goth aspects, and their second CD on Extasy peaks in the more punk aspects. Their 3rd CD shifts into a more mainstream style, re-recording older songs from their first 2 albums, more of a more polished, toned down, and adding some electronic drum machine to some songs, but still with similar vibes to their other stuff. As with most bands in this scene, after 1993, they really start to go downhill. Incredibly frustrating... Unlike most bands from this time, and on Extasy, the band never made a publicly distributed VHS video. There is a homemade promo video, which I've been searching for, but to no avail. The lack of video footage of this band is astounding.

Recommended:
 Damned Pictures CD (1990)
 Satsui CD (1992)

幻覚アレルギー (GENKAKU ALLERGY)

Genkaku Allergy was the band started by Sceana and Kazzy in the aftermath of Kamaitachi. And half of the satanic metal band Bellz-leb. Essentially Sceana and Kazzy wrote all the songs, and had help playing them live and in the studio. I've always described this band as if people who were influenced by late era The Stalin decided to make a band like that that was more dark and weird, especially on their second album. I don't know if they succeeded exactly how they hoped, but this band is awesome, and really unique. I find myself listening to the first CD and single from 1991 and 1992 as they are slightly more punk sounding, but the second full length is even more gloomy and gets almost as much play depending on my mood. Another cool thing about this band is the packaging is completely next level. The aesthetics of the whole thing are amazing as well. Their first CD single comes inserted in a 10"x10" hardback book with 100 full color pages, completely insane. The second full length CD comes packaged as "Acid Box" a complete CD with booklet in a jewel case, and VHS all in a cool outer box. Come to think of it, many bands of this era have really cool 3 and 4 fold digipaks with 50-80 page booklets, inside outer sleeves and all sorts of cool things I've never seen anything even remotely close to with western CD releases.

Recommended:

Mouth To Mouth CD (1991)
 NOISE アレルギー xxx CD + Book (1992)
 Psyche:Delic CD+VHS (1994)



SCEANA + KAZZY
 幻覚アレルギー (GENKAKU ALLERGY) (1992) ▼





D'ERLANGER (1987) SHI'DO, SEELA, CIPHER, DIZZY ▲



D'ERLANGER (1985) SHI'DO, SEELA, DIZZY, CIPHER ▲

ROSENKREUZ

Unfortunately I do not have much info about this band, but i'm going to guess they started around '87 or '88 seeing as how studio tracks started appearing around '89. Rosenkreuz was and still is in some way's an enigma to me as I originally bought their C.O.L.D. 91001 CD not knowing what in the world I was getting into. There is a thrash metal band of the same name who released a demo in 1986. Any info on that Rosenkreuz is still to be found. I had also heard of another possible band, which could be the same band from '86 in a different era and or line up, but was members of the crazy punk band R.A.P.E.S. and Rosenfeld as a thrash metal band. So anyways I bought this CD and was really quite pleasantly surprised even though there was no way this was the band i had been originally searching for. Rosenkreuz plays sort of goth industrial music with a few other undertones thrown in that make it really unique. I love how almost all darker sounding Japanese bands who you think would never be too concerned about their guitarist always have these amazing leads and solos in the most unexpected way. This band has 3 more CD's and some promo only stuff after the first CD from 1990 I haven't been able to track down yet, but this band has grown to be one of my favorites, and the impression of the 12 or so tracks i have heard by them left enoguh of an impression on me to include them in this zine. Very highly recommended.

Recommended:

C.O.L.D. 91001 CD (1990)
V.A. - Tokyo Dead Line LP (1989)
V.A. - Gimmick CD (1992)

D'ERLANGER

This is a tough one, which is why I'm leaving them for last. I really have no idea where to place this band. This band takes influence from everything. I placed one of their records in my metal section 4 issues ago. How a band starts as a rock band, makes demo's and a 7" that is some of the most raging metal stuff I've ever heard, and then drops a full length CD that is totally darkwave influenced. It's beyond me, but who cares, this band is awesome. The band started in 1983, and has 4 demo's the earliest being from 1985, though a recording from 1984 does exist. My first introduction to this band was their first full length from 1989 "La Vie En Rose". The album is a classic, and one of my favorites of the era. I was curious to hear more, so I started searching, and obtained a dub of their "Blue" Demo, the first from 1985. The first track on the tape entitled "Up Your Ass!" an insane bursting, faster than punk speed crazy metal song. Though the tape was extremely shitty, a warbled hissing almost unlistenable copy, the intensity was just unmatched. I HAD to find a better copy of this, and everything else this band ever released before the first CD. It's so great to hear something like this that just strikes you as so good you just have to obtain the music. I managed to get recordings of their other 2 demos, and discovered that they had a 7" before the third demo which I was also in love with. In 1987 they had won a battle of the bands type competition put on by the label Mandrake Root Records who had released quite a few other classic records, which entitled them a 7" single on the label. The resulting release was the "Girl" 7" with the B Side being a studio version of "Up Your Ass!" This record is one of my all-time favorite Japanese records of any genre, and it comes highly recommended. I do want to recommend their 1989 release "La Vie En Rose" as well. After the Girl 7" Dizzy and Shi'do left the band, and were replaced by Tetsu and Kyo of saver tiger. Opening with total 80's synth, and the liner reading "sadistical punk" I had no idea what to expect. Not very punky, but great new wave with dark lyrics and imagery, and comes almost as highly recommended as their more metal output. Do stay away from anything released after 1990, the band reformed and are not really what i would consider enjoyable anymore, but the old stuff if definitely worth listening to.

Recommended:

Demos
Girl 7" (1987)
La Vie En Rose CD (1989)
An Aphrodisiac VHS (1989)
Incarnation of Eroticism VHS (1990)



ROSEN KREUZ (1990) ▲

VISUAL KEI RECORD LABELS

(EX-001) X – Orgasm 7" (1986.04.XX)
 (EX-002) Poison - Mystery Temptation 7" (1986.08.XX)
 (EXL-001) X – Vanishing Vision LP (1988.04.XX)
 (EXE-001) Ladies Room – Swapping Party 7" (1988.05.XX)
 (EXG-001) Zi:Kill – Shin Sekai~Real Of The World LP (1989.03.XX) *
 (EXG-001) Zi:Kill – Shin Sekai~Real Of The World CD (1989.07.XX)
 (EXC-001) X – Vanishing Vision CD (1989.10.15)
 (EXC-002) Ladies Room – Sex Sex Sex CD (1989.09.XX)
 (EXS-01?) Ex-Ans – "G.L But! xxx" 3" CD (1990.XX.XX)
 (EXG-002) Zi:Kill – Close Dance CD (1990.03.25)
 (EXC-003) Virus – Materials CD (1990.04.XX)
 (EXC-004) Ex-Ans – Habit Of Sex CD (1990.05.XX)
 (EXS-02) V/A - Nuclear Fusion Tour 3" CDs (Gilles de Rais, Sighs of Love Potion, Luna Sea.) (1991.04.XX)
 (EXC-005) Luna Sea – Luna Sea CD (1991.04.21)
 (EXC-006) Tokyo Yankees – Do The Dirty CD (1991.04.21)
 (EXC-007) Gilles De Rais – Satsui CD (1992.01.21)
 (EXC-008) The Zolge – Deadly Sanctuary CD (1992.03.21)
 (EXG-003) Zi:Kill – Tomorrow CD (1992.07.29)
 (EXC-009) Tokyo Yankees – Overdoing CD (1992.10.01)
 (EXS-002) Screaming Mad George & Psychosis – Paranoiascape (1992.11.01)
 (EXS-03?) Gilles de Rais – Because 3" CD (1993.XX.XX)
 (EXC-010) Gilles De Rais – Because CD (1993.01.21)
 (EXC-011) Media Youth – Awake Of Youth (1993.02.01)
 (EXU-001) DEEP – Dear Rockers CD (1993.02.26)
 (EXC-012) Screaming Mad George & Psychosis – Transmutation CD (1993.06.10)
 (EXU-002) DEEP - ROJIURA TO SHONEN CD (1994.01.21)
 (EXC-013) Youthquake – Quake Dope CD (1994.03.25)
 (EXC-014) Youthquake – Mine And The Truth CD (1994.03.25)
 (EXC-015) Glay – Hai To Daimond(?) CD (1994.05.25)
 (EXC-016) Hypermania – Niji No Mukou CD (1995.07.21)
 (EXU-003) Breath - GARAKUTA NO UTA CD (1995.12.05)
 (EXC-017) Youthquake – Youthquake CD (1996.XX.XX)
 (EXC-018) Hypermania – Together Along CD (1996.07.15)
 (EXC-019) Acid Bell – Speak CD (1996.10.21)
 (EXU-004) The Hate Honey – Detroit CD (1997.07.15)
 (EXU-005) LOVIANROSE - [HITOSHI 1sai-3sai] (1998.08.21)
 (EXO-101) V.A. – Lightning And Thunder CD (1998.10.01)
 (EXC-020) V.A. - History of Extasy 15th Anniversary CD (2000.06.21)
 *(Same Cat # as CD, advertisements also exist for this LP being self released on their Zi:Kill's own Ghost Disk Records (ACT-001)

Extasy Cat. # Prefix Guide

(EX) - Original Cat # Prefix, soon discarded
 (EXL) - Extasy LP
 (EXE) - Extasy EP
 (EXC) - Extasy CD
 (EXG) - "G" for ghost records, which was a self made label of Zi:Kill which also released several gig only 7" flexi-discs with the help of Extasy that I have never been able to find any info on other than the fact they exist. I know at least 4 exist titled, Karei, Last This Time, Tero, Real of the World. most were gig-only)
 (EXU) "Under ground,garage" label belongs to EXTASY RECORDS and established by DEEP themselves. Mainly for street rock music, Some of these bands are odd, but actually quite great.
 (EXS) Sample? Special? meaning is not known, but these rarely pop up, gig only / tour promo items.

(FWR-001) Color – Molt Grain 7" EP (1987.03.23)
 (FWR-002) Shotgun Marriage - ハイスクールウルトラ天国 (1986.12.XX) *
 (FWR-001L) Color – Gekitotsu LP (1988.01.21)
 (FWR-003L) Color – Super Gekitotsu LP (1989.XX.XX)
 (FWR-100M) Color – Fools! Get Lucky!! LP (1989.03.08)
 (FWR-100SD) Color – Broken Tavern 3" CD (1989.05.21)
 (FWR-001CDL) Kamaitachi – Itachigokko CD (1989.09.10)
 (FWR-002CDL) Billy And The Sluts – From Jack In The Box CD (1989.12.24)
 (FWR-001CDL SUPER) Kamaitachi – "Super" Itachigokko CD (1990.XX.XX)
 (FWRCD-003L) Color – Gekitotsu CD (1990.XX.XX)
 (FWR-004CDL) V.A. – Since 1990 CD (free will comp) (1990.04.18)
 (FWR-005CDL) Color – Fools! Get Lucky!! CD (1990.XX.XX)
 (FWR-006CDL) Decameron – 名曲アルバム CD (1990.10.15)
 (FWR-007CDL) Billy and the Sluts - とつ目うさぎの大逆襲 CD (1991.02.20)
 (FWR-013CDL) Genkaku Allergy – Mouth To Mouth CD (1991.04.21)
 (FWR-008CDL) BA-RA-VA-LA – Let's Variety CD (1991.05.20)
 (FWR-001CDS) Color – The Exhibition 3" CD (1991.07.21)
 (FWR-009CDL) 死異紋危異 - ちょうちんふかし CD (1991.08.20)
 (FWR-010CDL) Bellzlleb - Mr.Ree~傀儡とSAD~ CD (1991.10.31)
 (FWR-011CDL) Goatcore – Goatcore CD (1991.12.24)
 (FWR-012CDL) Decameron – Blue Stranger CD (1992.03.21)
 (FWR-?????) Decameron - バラードは歌わない 3" CD (1992.03.26)
 (FWR-014CDL) ジョリービックス - 黒じゃない世界 CD (1992.05.21)
 (FWR-015CDL) Color – Cherry's World CD (1992.06.31)
 (FWR-016CDL) Red Tail Cat – Girl CD (1992.11.21)
 (FWR-017CDL) 妖花 – SEEK CD (1992.11.21)
 (FWR-018CDL) Color – Remind CD (1992.12.25)
 (FWR-002CDS) Billy and the Sluts – Distant Valentine 3"CD (1993.02.22)
 (FWR-019CDL) Billy and the Sluts - 二月革命 (1993.02.22)
 (FWR-020CDL) Amphibian – Doppelganger (1993.05.01)
 (FWR-021CDL) Decameron – Dearest CD (1993.07.21)
 (FWR-022CDL) SPEED-iD – Inner Dimension CD (1993.09.21)
 (FWR-023CDL) ? **
 (FWR-024CDL) SPEED-iD – Inner Dimension "Remaster"CD (1994.XX.XX)
 (FWR-025CDL) Billy and the Sluts – 7th Anniversary CD (1995.07.21)
 (FWR-003CDS) Sister's No Future – Long Time No See 3" CD (1995.08.16)
 (FWR-026CDL) Sister's No Future – T.G.I.F. CD (1995.08.23)
 (FWR-027CDL) Red Tail Cat – Sixth Sense Balance CD (1995.10.21)
 (FWR-028CDL) Billy and the Sluts – Justice CD (1995.11.21)
 (Unlisted Cat# Demo) By-Sexual - Bad Boy Blues (198X.XX.XX)
 (Unlisted Cat# Demo) Vogue – Material cassette (198X.XX.XX)
 (Unlisted Cat# Demo) Kamaitachi - Live Kyoto Big Bang Demo (1989.03.06)

*notice the 3 month earlier date even though the cat # 02, First Color 7" was originally supposed to be released in late 1986. They had several line up changes before molt grain 7" release and settling on their final permanent line up (Tommy, Toshi, Tatsuya, Cindy, Marry)

**Probably Color - Galaxy CD (1994.08.XX) i don't know cause this album is terrible and i don't own it.



Free-Will

ABEL DISCOGRAPHIES

(left to right) TAIJI (X), BAKI (GASTUNK), TOSHI (X) ▶

- (ANR-001) V.A. - 最凶宣言～Anarchist Records～ (1993.10.23)
(ANR-002) THE DEAD P☆P STARS - SELF-VIOLENCE (1994.07.24)
(ANR-003) MAZOHYSTERIA - Tight, Deep and Violent (1994.XX.XX)
(ANR-004) THE PIASS - 獵奇絞殺窒息死 (1995.04.10)
(ANV-001) THE DEAD P☆P STARS - 発狂 (1995.04.XX)
(ANR-005) THE DEAD P☆P STARS - PROTEST 2 SPEED STORY (1996.05.21)
(ANV-003) THE DEAD P☆P STARS - OUT...D-DAY ～狂うために愛する～ (1997.03.14)
(ANR-006) SPEED SLAVES - SLAVES of MISSION (1997.05.03)
(ANR-007) Dune × × × - Mask III (1999.05.26)
(AD-001) √NTI FEMINISM - JAPANESE NO (1999.06.27)
(ANR-008) THE DEAD P☆P STARS - tic (1999.06.30)
(ANRS-002) THE DEAD P☆P STARS - JUSTICE / REJECT (Destruction Mix) (1999.07.28)
(ANR-009) V.A. - Anarchist Records III～翔き～ (1999.08.25)
(ANRS-003) THE DEAD P☆P STARS - ...self (1999.09.29)
(ANR-010) 妃阿甦 - 妃阿甦 (1999.10.17)
(ANV-004) THE DEAD P☆P STARS -WITH ～92720-00212～ (2000.06.28)
(ANR-011) 妃阿甦 - 「激」・「華」・狂咲・・・ (2000.06.28)
(AD-003) √NTI FEMINISM - まじめな人間は死ぬべきである (2000.07.XX)
(ANR-012) THE DEAD P☆P STARS - HEART BREAK BANDITS (2000.07.26)
(ANR-013) メスメリアン - Orga-M99- (2000.12.20)
(ANV-005) 妃阿甦 - 廃の・腐有病 (2000.12.20)
(ANR-014) 妃阿甦 - 秋流砂～あきなずな～ (2001.02.28)
(AD-006) √NTI FEMINISM - To Sick people ～僕は元気に死んでます～ (2001.06.XX)
(ANR-015) WERKMARE - Create of a new PLAGUE (2001.12.31)
(ANV-006) √NTI FEMINISM - SSSS-SUICIDE SLANG SUPER SOCIETY (2002.05.02)
(ANR-016) V.A. - Anarchist Records IV～絆～ (2002.05.12)
(AD-007) √NTI FEMINISM - 無条件降伏するか、ノウか (2002.07.24)
(ANR-017) THE DEAD P☆P STARS - (2002.12.01)
(ANV-007) √NTI FEMINISM - 増殖!√NTI中毒FILM.1 (2002.12.21)
(ANV-008) √NTI FEMINISM - 爆裂都市”大日本”都市GIG (2003.05.02)
(AD-008) √NTI FEMINISM - 神が与えた普通でないモノへの集团的確信犯 (2003.06.02)
(ANR-018) V.A. - PUBLIC EGO DANCE 001 (2003.08.01)
(ANR-019) WERKMARE - Neo Crimes (2003.09.01)
(ANR-020) √NTI FEMINISM - 狂犯・差別・非日常的 (2003.12.21)
(ANV-009) WERKMARE - WERKMARE (2004.07.01)
(ANV-010) V.A. - KING OF PERFORMANCE～炎上～ (2004.09.21)
(ACRE-001) √NTI FEMINISM & Deadly Sanctuary coupling - Emperor (2004.11.11)
(ANV-011) √NTI FEMINISM - お前に夢などつかめるもんか! (2005.04.29)
(ANV-012) √NTI FEMINISM - 爆裂”絶望”都市GIG (2005.12.21)
(ANRK-001) KENZ!伝説～There is no successor behind me (2006.03.01)
(ANR-021) 妃阿甦 - 感染症パラノイア (2006.05.24)
(AND-001) 妃阿甦 - 飼育妄想 (2006.11.15)
(ANR-022) √NTI FEMINISM - 災厄GIG ～我が道進むにあたり関西アンチ必要～ (2007.04.25)
(ARE-001) √NTI FEMINISM - 記録映像 -Recording video- (2007.06.06)
(ANR-023) THE DEAD P☆P STARS - ...for you Ballad Selection (2007.08.01)
(ANR-024) 妃阿甦 - Dolei-奴隷 - (2007.08.29)
(AND-002) 妃阿甦 - 「飼育妄想」+「感染症パラノイア」-特別限定盤- (2007.10.03)
(ANR-025) 愛生 - A・K・I (2007.11.28)
(ANR-026) V.A. - Psychotherapy-精神性視覚療法- (2007.12.19)
(ANR-027) 妃阿甦 - Dolei-奴隷-2ndプレス豪華限定盤 (2008.04.30)
(AND-003) 妃阿甦 - SM (2008.04.30)
(ANR-028) √NTI FEMINISM - 狂葬録 (2008.06.25)
(ANRS-004) √NTI FEMINISM - 15才 (2008.06.25)
(AND-004) √NTI FEMINISM - 魔七つノ危血我遺 (2008.11.19)
(AND-005) √NTI FEMINISM - 絶望感のスズメ～蛍光灯100本・破壊編～ (2009.03.04)



THE DEAD POP STARS (1994) ▲

THE DEAD POP STARS - HIROMI (1994) ▼



～Anarchist Records～

JAPAN METAL S

CRY-MAX – 8" EP (1987)

Night Gallery Records

This is a little obscurity that for some reason I see mentioned in the punk community on occasion. This is the first band of Jack and Yo of Gilles De Rais. Four tracks of pure heavy metal, with a bit of rock sound. Sort of like Judas Priest, but without their predictable chord progression, and sometimes even has a bit of power metal synth, which is great. Because of its release on Night Gallery Records, this 8" has a bit of a cult following. It is also the only thing the band ever released, so at least they did an 8" with 4 songs instead of a 2 song 7" like so many short lived Japanese metal bands. Due to its rarity, it might not be the easiest to pick up, but it's definitely worth hearing.



Zadkiel – Reissue CD (2006)

BxTxHx Records

If you've never heard this band, then just put this zine down right now, get in contact with your preferred Japanese punk mailorder shop, and request their reissue CD. This band is the quintessential Japanese metal punk band, and the other great band featuring Koh of the legendary Doom. I hold this band in the highest regard, and I don't even like Motorhead, who they are strongly influenced by. The most songs have almost constant double bass drums, insanely catchy guitars, and as always Koh's odd but amazing bass style.



CRY-MAX (1987)

I've always thought this band had something like a satanic punk motorhead style, and probably the best band in that vein from anywhere in the world. This CD compiles their classic "Hell's Bomber 7", the Highway Z Flexi, and a song I've never seen before this release called Y.K.M. but wait! Put the CD in your computer and you have a recording of their entire Live Alive VHS, which is without a doubt the rarest Zadkiel item, a \$100-200 VHS of questionable video quality. The audio quality is quite listenable, and has some great unreleased tracks. So skip out on the next mediocre and overpriced G.A.T.E.S. or metal punk death squad record, and buy this CD instead!

SPECIAL PART 2!



R.U.G. – DEATHLY FIGHTER 7" (1984)

Dogma Records

I shouldn't have to write this one, everyone knows this 7" is great. The mysterious metal band that features the guitarist of GISM, recording only 2 songs in the studio for Dogma records, and then fading into obscurity. If your into GISM and this one slipped your radar, then search it out. I'm really writing this cause I want to talk about more than this 7". Last year someone bootlegged this record on LP with some live tracks from 1984. The source which is shamefully from MP3's, and cover pictures, all stolen online! and printed quite shittily. This is why I hate the internet sometimes. People can get into an obscure band like this, and then realize they can probably make some money off it, and put no time or effort into pressing it on vinyl. I wish the cruelest death to this bootlegger! This is the very thing punk does not need. I bought the record when it came out hoping on the slightest most impossible chance that it would be a live recording I had not heard before. The record itself had not even a full LP sleeve, and all the artwork was taken from pixilated internet images, absolutely terrible sound quality, and was the same live set from 1984 that everyone has. The bootlegger did not even take the time to research the title of one of the cover songs, which is a cover of the song "Dreamer", by the Japanese band Lazy who were a hard rock band from the 70's which featured the Munetaka Higuchi, and Akira Takasaki, the drummer and guitarist of Loudness. I can understand the desire to make something like this available to people, but don't release something from MP3 that sounds and looks like shit. If you want to re-issue Rand Uchida Group, then I challenge you to do this. Find their live video at one of the Shodoku Gigs from 1984 with Gauze and Sodom and release it as a DVD and I will congratulate you for finding something truly awesome. This video has always escaped me! Finally, most people have not seen the back of the 7" sleeve, even a metal band like R.U.G. has been inspired by Crass, as can be seen on the studded glove, with studs placed to look like the Crass symbol. Quite extraordinary.



◀ BACK OF R.U.G. 7" SLEEVE WITH STUDED CRASS GLOVE



Z-SECT – N.O.V. 12" (1989)
Night Gallery Records

Probably the most sleeper band/record I will talk about in this zine. This is one of the best releases of many on the Night Gallery label. Z-Sect features Nov from Paranoia and Aion on vocals. Paranoia existed until 1988 and Nov started this band soon after, but it would be short lived, and eventually he would migrate to Aion after Hisayoshi's departure. Z-Sect recorded just this 4 song 12", but it is truly a rager. It definitely has a feel similar to Nov's other bands, midpaced metal songs, but the difference here is if you cut out Nov's vocals you would think you are listening to some unreleased M.A.N. era GISM tracks. The guitar tone is IDENTICAL. The absolute closest any band has ever gotten to matching Randy Uchida's tone. The first time I heard it I was literally speechless. The best part about this record is it's such an obscure sleeper, you should be able to pick it up fairly cheap since no one ever really looks for this one, not to mention the cover art is so hideous, most people are going to judge it solely on that and not even give it a chance.



JURASSIC JADE – WAR BY PROXY LP + FLEXI (1987) Explosion Records

Over the last couple years this record has slowly gravitated to be my favorite Japanese thrash metal record of the 80's. I'm sure there are plenty who would disagree with me, but there's just something about this record that really does it for me. Jurassic Jade started in 1985 as probably the first Japanese thrash band with a female singer. After releasing their demo, they were quickly snatched up by Explosion Records, who released a live 8" flexi for them just later that year. Finally in 1987 this record emerges and I think quite literally blew people away. It's sort of one of those records like GISM's that you know 10-15,000 were pressed, and wonder why it's so rare. This record isn't nearly in that price range, but it can be hard to find. The thing that sets Jurassic Jade apart from their peers was their blistering speed. The speed of the drums almost makes you want to pogo up and down, I always think about live videos shot of them from balconies, and the dark sea of thrashing hair, and the feeling that you wouldn't be surprised if this band just made one of the head bangers in the audience spontaneously combust. The first 2000 copies of this record included a split flexi with ground zero, which is awesome, and definitely worth the bit extra you might pay for it. Highly Recommended!



JURASSIC JADE (1985) DOLL MAGAZINE ▲
JURASSIC JADE (1987) ▼





YOKOSUKA SAVER TIGER – ORIGIN OF HIDE REISSUE CDS

This band is really called Saber Tiger, but there was a band of the same name from Sapporo who became a bit more successful, so they changed the spelling to Saver Tiger, I guess because of the similarity in pronunciation, and spelling in hiragana, people just added Yokosuka which was their home town, and this is generally the way the band is referred to. The band was started by the guitarist Hide, who would eventually join X after Saver Tiger dissolved. And featured other members like Tetsu and Kyo, who would form D'erlanger, and would also be guest musicians from time to time during X's career. Saver tiger started in the early 80's in Yokosuka, but not really becoming the leading band there until 1984 when they started to play much bigger shows. After a couple demo tapes, the band got picked by Explosion records, who released a 2 song 8" flexi for them in 1985. This 7" is probably the most expensive record released on Explosion besides the first Sabbrabells LP because it's the only record Saver Tiger ever released. The band contributed a track to Heavy Metal Force Vol. 3 in 1985 as well and contributed 2 tracks to the 1986 Hold Up Omnibus LP "Devil Must Be Driven Out With Devil" with Lip Cream, Ghoul, United, and others, which is one of the best ever Japanese compilations. This band would remain in obscurity if not for the huge Hide following. 3 volumes worth of great live recordings and videos were released, not titled Yokosuka Saver Tiger, but "Origin of Hide, Vol. 1-3" which I think is really a disgrace to the other great musicians who made up the band. Regardless, I highly recommend picking up these, as they have over a dozen unreleased tracks, that are too good to be forgotten.

ALL NIGHT METAL PARTY '84 TO '85

SABBRABELLS



REACTION



VEIL



FLYING VISION



MURBAS



HIDE (1985) ▲
SAVER TIGER

HIDE (1986) ►
SAVER TIGER

GROUP (1985)
SAVER TIGER ▼
(BOTTOM LEFT)

NICK (1986)
SAVER TIGER ▼
(BOTTOM RIGHT)



V.A. – ALL NIGHT METAL PARTY 84-85 LP (1985)

This one has taken me quite a while track down, but I finally got it! And it's awesome! All Night Metal Party was a gig similar to Burning Spirits. On December 31st bands would play all night, and into the morning tis gig lasted into the 90's and bootlegs of them are coveted as usually the amount of great bands is just unsurpassed. This compilation features Sabbrabells, Murbas, Reaction, Veil, and Flying Vision. The thing I like about this LP, is it is at an interesting point in which most of these bands were playing a few years prior, and were either about to change sounds, or die out. Sabbrabells had just released their first LP a year prior and would soon sign to a big label, Reaction had released their 7" on ADK a few months prior, and would soon do the same, this was the only Murbas release to appear on vinyl, and veil and flying vision would die out shortly after contributing little of anything other than 1 or 2 other compilation tracks.. The sound of each band is something that is almost exclusive only to this release, and it's amazing.



MORE SWASTIKAS THAN YOU'VE EVER SEEN!!

JAPANESE NAZI METAL BANDS

Just a disclaimer, none of the bands covered here are actually national socialist bands regardless of the imagery they used. The swastika imagery is used purely for a shock factor in a way similar to that of the imagery used by the sex pistols, so please don't send me hate mails, no racist content will ever appear in this zine.

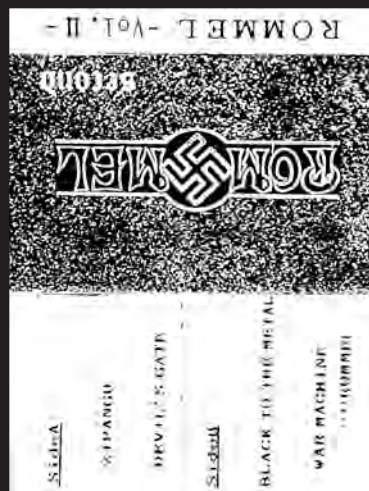
MEIN KAMPF

Although Japanese punk bands had been using it long before, Mein Kampf is most likely the original Japanese metal band to use Nazi imagery. Even at each of their live shows you can hear the music from Raiders of the Lost Ark playing as the band comes on stage and sets up. A band dressed in nazi attire playing the music to a movie where the protagonist defeats nazi's... quite amazing. Come to think of it, they also used to play music from Star Wars to open their set as well, so maybe they were just big George Lucas fans, which is ever cooler. Mein Kampf is another band who has developed huge cult status among Japanese metal collectors. Their only studio output, a 2 song 45rpm 7" single which is usually referred to by the song on it's A-Side entitled "Speeder" sells for quite large amounts when, and if, it ever comes up for auction every few years. The 7" has 2 pressings of 250. A first pressing with a green cover and a second pressing with a pink cover, most of which are in the hands of metal collectors who own both versions, along with versions that contain a sticker and sometiems and insert. Supposedly a limited to 10 copies "staff" version exists with a yellow cover, but that information is probably really only known by the band members. Mein Kampf also has 2 demo cassettes, one being just an instrumental demo has put it quite low on my priority list, so i have never heard them, only seen references and images of them here and there on auction sites, but all the songs and more exist in very listenable quality from live audio and video recordings which are quite amazing. Izumi was really quite a guitar master even at an early age during Mein Kampf. In some videos there are guitar solo interludes where he sometimes shreds for up to 10 minutes. It's amazing, and a great tragedy that this band who would play amazing sets that were almost an hour long managed to record less than 10 minutes in the studio. I can only imagine how cult and even more sought after a full LP would be. Mein Kampf played until 1986 when Toshi would join in on drums for Color, and Dean and Izumi would continue with Aion. Mein Kampf has done several reunion shows the past few years, and from the audio recordings I've heard, they are just as good as ever! With members moving on to Aion, some of them have reissued classic mein Kampf recordings in the form of DVD's in the "Deathrash Bound Classics" series of videos Aion has been putting out the last few years. This is likely the easiest place for new listeners to check out some unreleased mein kampf material. Otherwise, start looking for people willing to trade with you.

Mein Kampf Recommended:
Speeder 7"

Live Recordings 1985-1986





ROMMEL

Rommel was the second band started by Hisashi Takai, who also went under the moniker "Jun" while in X. His first band Sqwier appeared alongside bands like X, Jurassic Jade, and Mephistopheles, on the Heavy Metal Force Vol. III compilation, one of the best if not the best of the legendary compilation series on Explosion Records. Other notable members include Uda and Ami who would go on to play in Tokyo Yankees, though Ami's stay was short, Uda still drums for them today. Rommel has developed somewhat of a cult status among Japanese metal collectors as they never released any records, and live and video recordings of them are sparse, between 5 and 10 total recordings I would estimate, and only a couple magazine appearances. Rommel left us with 3 demo tapes from 1987-1988. The first 2 have 3 different covers each, but all contain the same songs. The third demo "Indiscriminate Attack 3" has one known cover, but some copies contained inserts or fliers making the already limited numbers even harder to find as many collectors have all variations of the demos similar to collectors desire to own both Mein Kampf 7's. Rommel disbanded in 1988, and none of their material has ever been reissued even in bootleg format. Hisashi is still active, but it's not likely he will ever let the Rommel material be officially reissued. A little known Rommel fact is that Kurt James who had been in several bands, but at the time was the guitarist of 80's Christian hair metal band Stryper actually accompanied Rommel on a short tour of Japan in 1987. It is likely he was a guitarist friend of Hisashi's and just came to see Japanese metal bands, but I can only imagine the looks on Christian parent's faces if they ever saw pictures of him with Rommel decked out in more swastikas than you could ever imagine.

Rommel Discography:

Vol. 1 Demo

Vol. 2 Demo

Indiscriminate Attack 3... Demo

ROMMEL

RISE FROM THE DEAD

WITH

KURT JAMIES

(Ex: STEELER & Dr. MASTERMIND) from L.A

AUGUST 28 ŌSAKA: THE BOURBON HOUSE
31 TOKYO: Egg-Man

Plan: aokiplanning Promoter: back stage project & yume banchi
 CO-Worker: outside production Support: ERANAN, k.k ishibashi & smsrecords / apollo, fmsdept

◀ INFO... Live house & Ishibashi GAKKI. ▶

ROMMEL - LIMITED INSERT + GIG SCHEDULE FROM DEMO 3 (1988) ▶

▶ ROMMEL (1987)

▶ ROMMEL (1987)



ROMMEL



ROMMEL FLIER - ORIGINALLY INCLUDED LIVE DATES AND CONTACT INFO (1987) ▲

EMPEROR

This band didn't use as much nazi imagery, but they deserve a place here because if there is a band more obscure than Rommel it is Emperor. Emperor was the third band of Hisashi's which he formed right after Rommel disbanded. Emperor played only a few gigs and released a demo, but the item is one of the holy grail's of Japanese metal. I still to this day have not heard or even seen the Emperor demo. Rumor has it that the demo was limited to an already low number, and after the band's quick disintegration the band actually took back demos which had previously been distributed and the copies were destroyed. Of all the Emperor gigs, only 2 videos exist that I know of, and both are of the same gig with Sab-rabells and United in 1989. One is filmed from the crowd, and one from the balcony. For most people this is all that has been heard of Emperor as the demo is unlikely to surface until someone removes it from the cold dead hands of a collector. Musically Emperor is much more instrumental with an emphasis on Hisashi's guitar work. This band serves as the missing link between Rommel and Hisashi's solo album from 1990 called "Radiant Heat" where he plays nothing but phenomenal instrumental tracks. If you are a fan guitarists like Jason Becker, definitely check this album out. In fact Jason and Hisashi actually collaborated on several occasions while Jason Becker's band Cacophony was in Japan in the late 80's. Hisashi was obviously a mastermind when it came to guitar, and it really shows through here as well as in his solo project. if you appreciate the finer things in metal, then definitely check this out.

Emperor Recommended:
Live 1989.05.07



RosenFeld



...In The Garden

▼ HISASHI - ROMMEL (1987)



HISASHI - EMPEROR (1989) ▼





▲ ROSENFELD - from left: KOUICHI, HIROMI, HISAYOSHI, YOUICHI (SDGY), SHIN-JI (1994)



ROSENFELD

Rosenfeld will always be one of the most talked about bands in this group, as people tend to love the singer Hisayoshi and his many projects before during and after Rosenfeld, most of which were on his own label "Skull Crusher Records". Rosenfeld started in 1986 and disbanded in 1993. Really they didn't manage to release much at all while they were still playing together despite being what most people thought to be one of the best thrash bands in Japan. In 7 years they managed to release 4 great demos, and one amazing studio album called "Pigs of the Empire" on Skull Crusher Records. The also has a second later pressing on Toy's Factory which features a slightly different cover. Sadly the CD featured only 9 of their songs, and not even their best! In 1994 Hisayoshi posthumously released a live CD entitled "In the Garden" which featured 8 live tracks not on the studio CD plus a few live classics and a VHS entitled "Missing" which has a history, and live footage with all of the different Rosenfeld line ups. Musically Rosenfeld is just pure thrash metal armageddon, not in a fast repetitive style, but well composed, utterly crushing, and riffs that are memorable song after song. Hisayoshi's vocals are a bit odd. They always sound strained and crazy, but it just adds to the charm, and rosenfeld would never have been who they were without Hisayoshi.

Rosenfeld Recommended Discography:

B Demo
Demo 2
Demo 3
Ashes To Ashes Demo
Pigs of the Empire CD
In The Garden CD (live)
Missing VHS

◀ ROSENFELD (1991)

ROSENFELD - HIROMI AND GISH (1991) ▼





▲ AION (1987) ▼

AION

Besides X, Aion is one the other most important bands to mention in this zine. Although they did not always use nazi Imagery, they have a huge connection to both Mein Kampf and Rosenfeld. Aion started in 1982, but really didn't become very active until 1986 when Mein Kampf broke up. For most of the people reading this, the golden era of Aion will be the 80's, especially the Hisayoshi era which gave us the Deathrash Bound LP before he left to focus more on Rosenfeld, and his record label. Some of the video footage from the late 80's has such a crazy punk vibe as well. It's also interesting to see all the different singers they have had over the years, I think 5 total. Aion is still playing today. After 1992 or so they started to gain a lot more popularity as a metal band, and got signed to a major label. From that point on they continued to get more progressive, or not as good if you want to put it that way, and eventually their older die fan base decreased quite a bit, but a good core of fans remain, and Aion was able to continue, and also began releasing lots of really limited albums, relatively speaking to their pressings on major Japanese record labels, lots of which demand huge prices even in Japan. The only interesting things they have self-released since the 80's are a series of bootleg VHS's and DVD's documenting the history of bands like Mein Kampf and Aion, and some of the footage is amazing. Izumi was even in a terrible punk noisecore band in the early 90's!! Definitely an awesome and important band. This band has so much material, it's best to start with the Deathrash Bound LP, and work your way from there.

Aion Recommended:

What is it Kill or Die? Demo
Stand by Lightning Demo
Hang On Night 7"
Deathrash Bound LP



HARKENKREUZ

If you liked Rosenfeld, you'd better start checking out other stuff on Hisayoshi's label Skull Crusher Records. One project was Harkenkreuz, who feature Hisayoshi on vocals again, and bear a strong resemblance to Rosenfeld. It's almost like Rosenfeld dug up a lost demo and just called it Harkenkreuz, but Harkenkreuz was a full band and played out live. As far as I know the only live recording of them though is on the skull crusher released VHS Black Box "Peel Sessions" which contains an unreleased Harkenkreuz song entitled "The Red Flag of Death" The demo is completely underrated as a lot of people are not aware of its existence despite it's somewhat large pressing for a demo, but that doesn't necessarily mean it will be easy to find.

Harkenkreuz Discography:

Horstwessel Demo

V.A. - Black Box "Peel Sessions" VHS



HARKENKREUZ
HORSTWESSEL



HORSTWESSEL (A.1) 02749C (B.1)
PSYCHO... (A.2) INSIGNIA (B.2)



▲ DAMZELL (1990)

KIMIHIKO - DAMZELL (1991) ▼

DAMZELL

Damzell is one of those obscure bands that never gets talked about. Both of their CDs occasionally sell for over \$100 each. After being a band for about 5 years, they completely disappeared and not many people know anything about them except the fact they released a demo and 2 full lengths. Their music is really hard to place, one half masterful traditional metal guitar work, and traditional vocals, and a heavy thrash metal attack. It's like if you rolled up Motorhead, Judas Priest, 80's German power metal, and a guitarist who had heard the first Kreator LP, but struggled to make the music that heavy all the time and you have Damzell. The first CD was a bit more tame, the music leaning much more toward traditional or power metal with only a bit of thrash metal influence. The second CD "War Songs, has a similar vibe, but some of the songs really remind me of the thrash metal styles of Rommel. Had this band released a third album it surely would have been up in the ranks of great bands who continued into the 90's like Rosenfeld.

Damzell Recommended:

Ready To Attack CD

War Songs CD



READY TO ATTACK

DAMZELL



WAR SONGS

HIROMI - ROSENFELD ▼



UP NEXT!

DEMO TAPE RECOMMENDATION!!

DEMO TAPE RECOMMENDATIONS

I've included this section to highlight demo's I feel are exceptionally outstanding in a bands discography. Some great demos were left out of the previous text due to that band not being very prolific, or not long lasting enough to warrant me writing a full history as in a couple cases the demos mentioned will be the bands complete discography as they never made it past a demo tape. Most of the demos here are items I feel are so good that they deserve this special mention and recommendation, so if you're a demo fanatic, track these down at all costs as you might find yourself thinking that these would blow quite a few known releases out of the water had they been pressed on vinyl and given the hype they deserve.

THE PIASS – DEMO (1993)

This demo is one of my favorite demos, and I mean of any type of music. I could put a review of this demo in a zine, and not mention they were affiliated with visual bands, and people would think I had discovered this amazing lost Japanese HC gem. This demo is just amazing. Like one half ferocious fast punk with pissed off lyrics, one half classic Japanese HC with melodic riffs and shredding metal influenced guitar solos. Songs like Despair – No Dream, No Hope, and Lowbrow Snob, this band is pissed! Don't let their androgynous looking hair and clothes throw you off. The Piass is a band who started in 1990, and would go on to release a lot of stuff on Anarchist Records, and are still around, but since this demo have never returned to the amazing sound they once had. This demo was released in 1993. They would not release another album until 1995 which would have a different vocalist. Just 2 weeks after releasing their first CD and re-enlisting their first vocalist, the band was shooting a video, and 2 of the members (the drummer and vocalist) mysteriously died falling from a bridge. After this is band went on a hiatus which saw 2 songs being released on an Anarchist records compilation without vocals in 1996, and then a year later, the bassist committed suicide leaving only 1 original member when the band finally started becoming active again in 1998. I wouldn't recommend much of the stuff they have done since with the exception of a great Color tribute CD. This Demo is most definitely their favorite with me, and probably most of the people who will read this zine.

L'ARC EN CIEL – UNFINISHED DEMO (1992)

If you are at all a fan of anime, and have seen shows like Full Metal Alchemist, Rurouni Kenshin, Guardian of the Sacred Spirit, MS Gundam 00, or have seen the end of that terrible Final Fantasy movie you have heard this band, but most definitely not in the way they represent themselves on this demo. L'arc~en~ciel has become one of the most popular Japanese rock bands of all time. Gaining popularity ever since the release of their first CD "Dune" in 1993 on Danger Crue Records. The same label responsible for exceptional full lengths by great bands like Reaction (the same one on ADK) D'erlanger. L'arc~en~ciel released this demo in 1992 and is so inspired by gloomy darkwave and goth sounds it would have fit right in on Extasy records alongside bands like Gilles De Rais if they had come around just a couple years prior. Even now you can hear hints of this influence on their music, but nothing like this. If you're into this style, I definitely recommend checking this demo out.

ZINX – うつりゆく時の中 DEMO (1990)

Pretty cool demo released by Explosion. This one is a bit less known as most of the late 80's early 90's explosion releases are. I'm surprised this doesn't say Vital Plant on it, as Vital Plant was the division of Explosion who released primarily goth, post punk, and darkwave sounding stuff like ZOA, and Gara. This band went on to release a full CD for Explosion as well, but I like the unpolished sound of this tape. This band sort of sounds like Gilles De Rais, but a bit more traditional than that band, and a bit more slow and bleak which totally works. The cover really throws you off cause it looks like something Kamaitachi would have done, and the logo reminds me of one of the logos the Japanese metal band X-ray used. Probably one of the more obscure releases here, but it pops up more often than you'd think.

VIRUS – 異民族 (IMINZOKU) DEMO (1988)

I always recommend this demo. Total raging metal punk. I can't even imagine how fucking cult of a record this demo could have been if it was pressed onto vinyl. This band's demos are in a completely different style to their CD on Extasy records, and this demo is without a doubt their best release. Pummeling noise, and double bass and tons of energy, musically covering the gamut from traditional rocking heavy metal to fast thrash songs, and everywhere else in between. The cover is just amazing. A cigarette smoking grim reaper punk skeleton complete with a Mohawk, nazi armband, studded jacket with a huge peace sign on it, and SEX etched into the skull... confusing, amazing...

SCEANA MONKEY – DEMO (199X)

(Like the name implies, this is a project between members of Sea Monkey, and Sceana of Kamaitachi. I think he was good friends with this band, as Sea Monkey, and Red Tail Cat pictures appeared in the Hacha Newsletter/Zine Kamaitachi did more often than other Free Will bands. Musically this demo is like if Kamaitachi had a more hardcore punk, and almost thrash metal leaning. I'd be very curious to see how a full length of this project developed, but sadly this is their only recording, and an essential item for anyone who enjoys the sounds of the bands involved.

GIRL'E DEMO (199X)

I love this band because it sounds SO close to Kamaitachi and the rest of the punky free will family. It's interesting though as it was a band started by Mana who would start the Malice Mizer who I utterly hate. Mana is credited on the demo as "Selina" and drew the goofy cover art which has a Felix the Cat drawing. It makes me wonder if they had ever heard The Swankys. Anyways, regardless of the sucky members of this band the music is awesome.

BY-SEXUAL – BAD BOY BLUES DEMO (1989)

To be honest I'm not sure if this demo was a tape, a flexi, or a 3" CD, as Free Will Records funded many demos of various formats, even pressing them on CD as in the case of Decameron CD demo. I have this recording as a CDr, and I wish I knew more about it, i've heard its possibly a flexi. These 3 songs get more play than even their first full length which I love. For some reason I'm just drawn to these particular versions of the songs. Total pop, almost no semblance of punk influence other than the 1-2 drumming, but the catchiness is out of this world. They exploded into popularity and passed up free will in exchange for a major label, and quickly lost the charm they started with, but like most bands from this era their early songs are great. If you can't find this particular demo recording anywhere, try their first full length Culture Shock from 1990 which is fantastic, but dig enough and listen to this awesome demo from when they were still on Free Will.

KAMAITACHI – 四面楚歌 DEMO (1985)

The first demo by this band, and while I wouldn't say it is their best, it is my favorite. The songs here are ultra-primitive, even bordering on completely inept if only Kenzi was a bit worse of a drummer. I'm talking almost more primitive than bands like state children, but without the noise. What makes me love this demo is the absence of Sceana's vocals. I like him as a vocalist but their first vocalist was much more punk sounding, a really terrible singer, and it really fits in with the poor production on this demo making it so good. It's a shame he left so soon. I've always said that if bands like this were on a flexi limited to 500 people would be all over it, but many record collectors could care less about things that weren't pressed on vinyl, and it's a shame because they are missing out on a lot of great music.

MURBAS - DRIVIN' WILD DEMO (1984)

Murbas was not a Visual Kei band, or related to most of the bands mentioned in this zine, but I do feel that they are important as they were one of the bands X sort of stole some of their aesthetic from. They had a knack for stealing slogans, aesthetics and occasionally in the case of Color and Rosenfeld, guitars riffs almost verbatim, from other bands. This band is actually excellent. The sleaze factor here is completely off the charts. If your down with glam rock with lo fi punk production check this out, or scope the track im going to put on the video.

ANTI FEMINISM – JAPANESE NO DEMO (1999)

Not their first recorded tracks, but the first of their demos that were released on Anarchist Records, and it happens to be my favorite. Only 2 songs, but you really get a feel for their Stalin influence on this one. While the majority of their musical influence comes out as a Discharge or Kuro sound, this is the perfect noticeable mix of all their influences, and that's what gives it a step up over my second favorite demo "To Sick people ~僕は元気に死んでます~" which has an even greater Discharge influence than this one. Absolutely essential for the Stalin and Kuro fans out there.





▲ TOKYO
YANKEES
(1991)

◀(KAMAI-
TACHI)
(1986)



ROSENFELD
(1991)



▲THE PIASS + THE DEAD POP STARS (1993)



GILLES DE RAIS (1991)



▲ D.P.S. (1993)



ZI:KILL (1991)



TOKYO YANKEES (1991)

EVIL MINDED #7 BONUS DVD

1. かまいたち – Neurose
2. Poison – Overhead
3. Rommel – The Prince Of Hell
4. Jurassic Jade – Who Saw Him Die
5. Color – Left Wing
6. The Dead Pop Stars -旗の下に (Quell Fuckin' Drag)
7. Sabbrabells – Metal Sabel
8. Ground Zero – Gate Of Death
9. Ex-Ans - Abortion
10. ANTI FEMINISM - Street Fighting Much
11. X - X
12. Tokyo Yankees – Let Me Go
13. Emperor – Dead Or Alive
14. Decameron – Stay With Me
15. Rosenfeld - Leather
16. L.O.X. – Hell Or Heaven
17. L.O.X. – Born To be Wild
18. 幻覚アレルギー - Speed アレルギー
19. Mein Kampf – Warning For You
20. Aion - Jack
21. Harkenkreuz - Horstwessel
22. Shell Shock – Endless War
23. Yokosuka Saver Tiger – Sadistic Emotion
24. Crowley - Stalker
25. Murbas – Drivin' Wild
26. かまいたち - へのへのもへじ
27. The Dead Pop Stars – W.A.R.

This DVD probably could have come out better if I had acceptable footage of all the bands I wanted to include, and no time limit on the DVD. I've capped this DVD out right under 2 hours so the quality doesn't deteriorate any further. Also it would be impossible to obtain footage of every band mentioned in this zine I wish I could include, as no footage exists that I am aware of for a few of the bands. The DVD also cuts back to the menu a couple times when it is not supposed to, but you should be able to start back where you left off. I'm not a DVD authoring expert, just a punk kid who loves videos. Regardless of its flaws, I've put together this DVD of some of my favorite punk, metal, and visual bands all ripped from my personal video collection. Obviously the footage on some of these is not the best, and I'm sure there is better footage out there for a few of them, but I think it's great anyways, and should give you a pretty cool look at the variety of sounds represented, and I hope that it is enjoyable. On a final note, please do not sell copies of this DVD online, on ebay, or upload it to blogs, etc. This is included free with this zine for your personal viewing pleasure, and if you or anyone you know needs another copy, please make a copy for them for free, or contact me at: zine4musicaldestruction@hotmail.com

ROSENKREUZ ALBUM C.O.L.D9100